

Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

FALL 1969



The Haunted Mansion
...Are You Ready?



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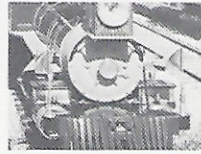
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OUR COVER: Disneyland's most asked-for adventure, the Haunted Mansion, opens this year after nearly 10 years of research. Newly discovered "illusioneering" techniques coupled with 999 ghosts, banshees and zombies makes the Haunted Mansion Disneyland's most frightfully entertaining adventure of all. The Haunted Mansion is Disneyland's 53rd major adventure.



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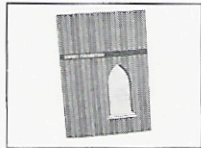
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FALL FUN AT Disneyland

Anytime is a "good time" to visit the Magic Kingdom of Disneyland.

But with the Fall season, there is a particular appeal and a still different enchantment about Disneyland, where guests find themselves "worlds away from today".

For now, the Summer is over. Time takes on a more leisurely pace and Autumn and Disneyland presents a truly wonderful combination as the time and the place for relaxation — and fun!

At Disneyland, guests may select at their leisure many delightful adventures from among all those that make up this Magic Kingdom. On Main Street, they

can browse among authentic shops and stores circa 1890 America.

In Adventureland's far-off world of the tropics, an explorer's boat takes you on a cruise of the jungle rivers of the world. Even in the Fall, huge orchids "bloom" as beautifully as ever . . . and there's excitement, too, as "dangerous beasts" lurk in the mysterious waters and threaten from the shore.

There's a special Autumn atmosphere in Frontierland, where the "Rivers of America" await you. Nearby, there are journeys across the colorful Rainbow Desert by mine train, traveling through breathtaking Rainbow Caverns.

Fantasyland in the Fall is, as always,

the delightful realm where children of all ages re-live the adventures of many "characters" of storybook fame: Alice in Wonderland, Mr. Toad's Wild Ride, the Mad Hatter's Tea Party, Dumbo — the Flying Elephant, Peter Pan's flight over moonlit London, and many others.

In the new Tomorrowland, guests enjoy attractions which present a glimpse of the world of tomorrow . . . the Disneyland-Alweg Monorail System, the Submarine Voyage, the Matterhorn Mountain and the Flight to the Moon.

This is Disneyland in the Fall — un-hurried, exciting, and as colorful as the season. 🐻

NEYLAND





The late President John F. Kennedy as he leaves Disneyland's City Hall shortly after his election in 1959.

DISNEYLAND'S PROTOCOL DEPARTMENT GREETES THE WORLD'S MOST IMPORTANT PEOPLE

In every nation of the world there is a department devoted entirely to doing the proper thing at the proper time. Knowing who sits where and whether the table water is for washing or drinking is the job of the protocol department. And the smallest Kingdom in the world — Disneyland — is no exception.

"Our job," noted Robert Wormhoudt, Disneyland's chief protocol official and manager of Public Relations, "is to receive heads of state and royalty in accordance with their official stature. We always grant protocol admissions to individuals who are guests of the American President."

Those who have toured this monument to youthful memories (where adults outnumber children four to one) include a "Who's Who" of the international VIP register.

The tally to date shows every President of the United States since 1946 except Lyndon Johnson, 15 princes and princesses, six kings, a number of prime ministers and premiers, several maharajahs, Congo tribal chiefs, ambassadors, three queens, and a number of noted Russians — save one.

KHRUSHCHEV INCIDENT

"Actually Disneyland was not on Chairman Nikita Khrushchev's official itinerary," according to Wormhoudt. "When the Chairman arrived in Los Angeles, he impetuously decided to visit us. Disneyland and the State Department were more than willing to accommodate the Chairman, but Chief William Parker of the Los Angeles Police Department felt it impossible to provide adequate security on such short notice. Finally, Ambassador Henry Cabot Lodge accepted the responsibility for deciding against the Chairman's wish. Of course, the events that followed made international headlines."

Wormhoudt added that since the incident Disneyland has had an unusual number of Soviet visitors. "I guess they are all trying to outdo the boss".

Wormhoudt, with a sharp eye for detail, works closely with the United States Department of Protocol. They work out a myriad of



President and Mrs. Richard Nixon and family entering Fantasyland's "It's A Small World."



Sir Edmund Hillary, the first man atop Mt. Everest, congratulates Hans and Otto, who, daily climb Disneyland's Matterhorn. (1966)

minute details such as the proper form of address, what brand of cigarettes will be smoked, and who gets out of a car first.

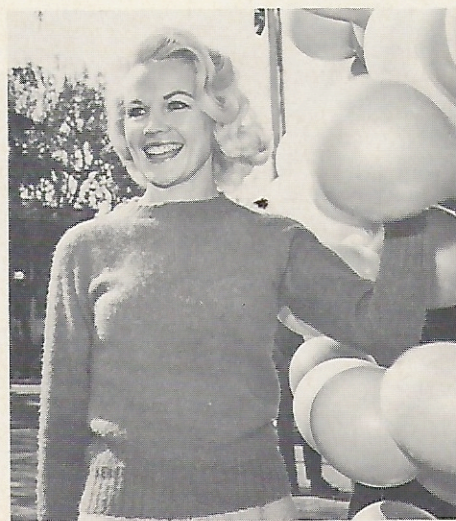
"A King is always the first out of a limousine, even if the back seat is filled with other dignitaries and he has to crawl over everyone else to get out first," claimed Wormhoudt.

STANDING INVITATION

Disneyland is the only commercial attraction in the United States that is on the official Washington "Places-To-See" calendar. And the State Department has a standing invitation from Disneyland for any and all foreign dignitaries — for which the Park rolls out its own VIP treatment. Among special features for these guests have been the Disneyland Band playing song arrangements written by King Bhumibol of Thailand and a special fireworks display for Crown Prince Akihito and Princess Michiko of Japan.

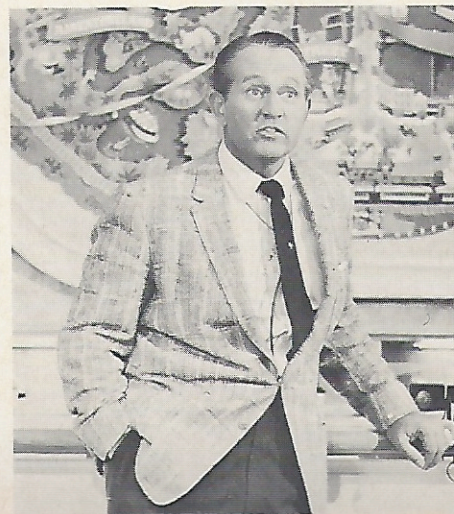
"It's surprising, but the larger the country the less protocol-conscious the head-of-state is likely to be," said Wormhoudt. "Our major problems are with the small countries who don't want to be cheated out of anything. But once they get inside Disneyland and caught up in its magic, the protocol vanishes."

At times, Disneyland barely draws its breath between royal visits. Recently, for example, less than four days after



Actress Carroll Baker in Fantasyland.

Art Linkletter in Main St. camera shop.



the royal Japanese couple had thrilled to the submarine voyage and riverboat cruise, King Frederick IX and Queen Ingrid of Denmark were enjoying the same adventures.

Official tours are not without their unusual facets — and sometimes nerve-shattering moments.

"When Radhakrishnan — the President of India — was visiting, we had lunch for his party at the Disneyland Hotel. There had been friction between the American Ambassador's wife and the Indian Presidential party. Consequently, the Ambassador's wife was seated away from the head table by the State Department. Walt Disney, noting the omission walked over and changed the place cards — seating the American lady at the head table with himself. The switch took the State Department by surprise. Everything went off beautifully," said Wormhoudt.

SQUIRT IN THE EYE

But, for the State Department, perhaps the most portentous moment occurred during the visit of Pakistan's Prime Minister Suhawardy in 1957. Seated at a front table for Disneyland's Golden Horseshoe Revue, the Prime Minister was in the direct line of fire of comedian Wally Boag's famous squirt gun.

As Suhawardy wiped his face with a handkerchief, the remainder of the offi-

Continued on next page

*Dwight Eisenhower
Mamie Louder Eisenhower*

*Barbara Eisenhower
John S. Eisenhower
David Eisenhower
Barbara Anne Eisenhower
Susan E. Eisenhower
Mammy
Montserrat Castells*



The late President Dwight Eisenhower and his wife Mamie aboard Main Street's fire engine. (L) Eisenhower's signature from Disneyland's official guest registry.



Ex-President Harry S. Truman enjoys ride down Main Street aboard "surrey with the fringe on top."

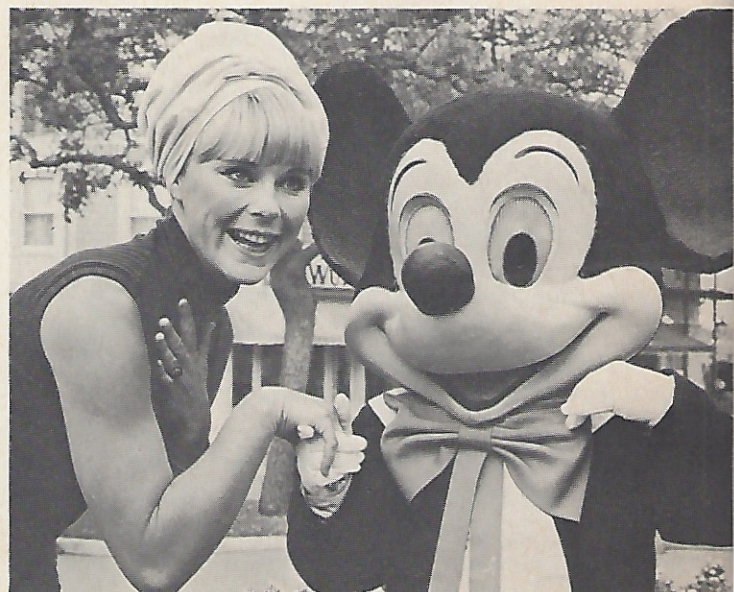


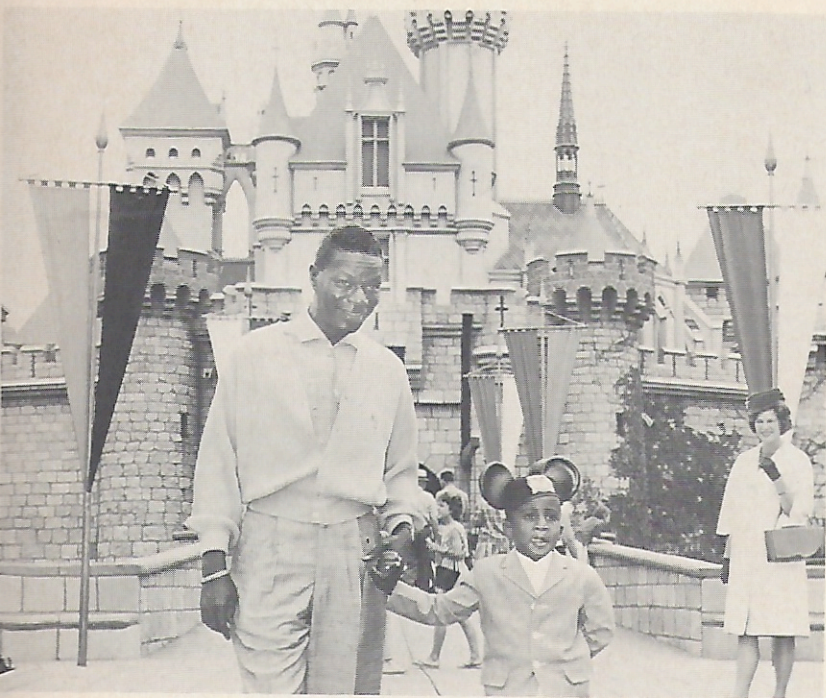
Jack Benny's daughter puts confederate hat on famed comedian at the Mad Hatter shop in Fantasyland. (1962)

Walt Disney explains his entertainment philosophy to comedian Bob Hope

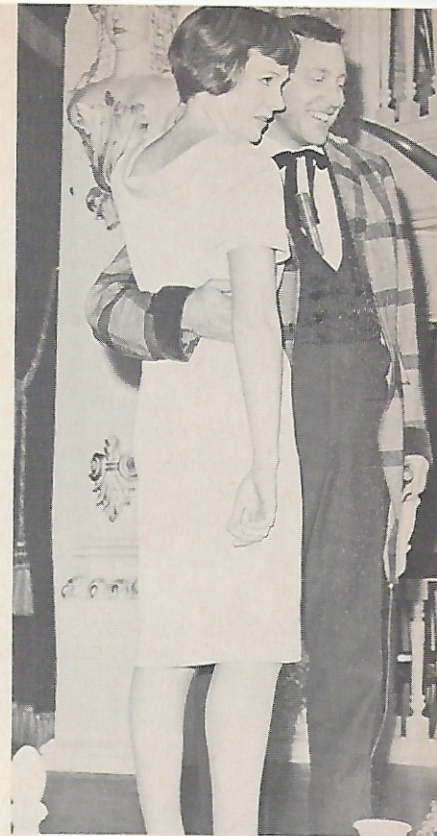


Lovely actress Elke Sommers meets another "movie star." (1960)





Singer Nat King Cole and son in front of Sleeping Beauty's Castle. (1960)



Super-star Julie Andrews and Golden Horseshoe comedian Wally Boag share Disneyland stage in 1963.



Actor James Garner and family pose for picture in Fantasyland. (1965)



Comedian Jerry Lewis and son, Gary, enjoy Mr. Toad's Wild Ride. Gary Lewis is now the famous rock band leader of Gary Lewis and the Playboys. (1955)

Comedienne Martha Raye clowns it up aboard Main Street fire engine.



Their Imperial Majesties, the King and Queen of Thailand enjoy trip through Fantasyland's Alice in Wonderland ride.



cial party held its collective, and somewhat fearful breath. Suddenly, the Prime Minister began to laugh. Suhawardy recalled that he had seen Wally Boag some years earlier and Boag had pulled the same trick — with identical results.

OFFICIAL GUEST BOOK

But the famous who sign Disneyland's official guest book are not limited to heads of state. One inscription in the registry reads:

"We are all breathless at the beauty taste, invention, and, if you don't think we're being fulsome, *glory* of this "Magic Kingdom" of yours. You're hospitality and generosity . . . I'd better stop.

Richard Burton
Elizabeth Taylor Burton"

Another scribbling comes from recent Academy Award Nominee Jack Wild and Actor Mark Lester from the cast of "Oliver":

"Thanks for a fantastic time. Absolu-

tely brilliant."

Others just signed their name and the date. Robert Kennedy's name appears in the registry dated June 2, 1968 — three days before his assassination.

Astronaut John Glenn signed in right after his globe-girdling flight.

"We also have had a number of cultural leaders like Dr. A. Oparin, the Soviet scientist whose theories on the origin of life are the most widely accepted, Dr. Lewis S. B. Leaky, André Segovia, Robert Merrill, Dame Margot Fonteyn, Rudolf Nureyev, and Andre Kostelanetz," said Wormhoudt.

The flow of foreign dignitaries to Disneyland continues to increase. But it still remains that Mr. Khrushchev — the man who didn't even see Disneyland — provided the ultimate stamp of approval.

After his visit, the Soviet Union announced plans to build a "country of miracles" park — similar to Disneyland — or, as it probably will be called, "Miracleland". 🐭



Academy Award winner, Sophia Loren strikes familiar pose aboard Disneyland-Santa Fe Railroad. (1963)



Ethiopia's Emperor, Haile Selassie, signs official guest book.



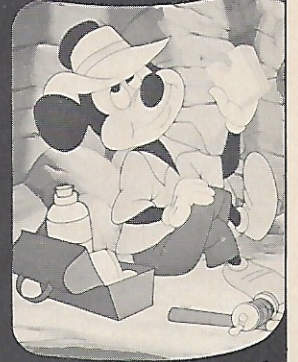
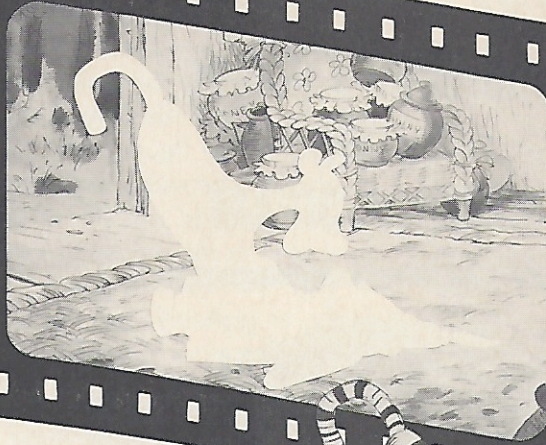
Movie Greats, Elsa Lanchester and Charles Laughton, pose in front of Main Street marquee.

**REVUE HEADLINES
WHITE HOUSE EVENT**

Disneyland's Golden Horseshoe Revue cast pose with President Richard Nixon following the recent White House Correspondent's Press Association Dinner at the Washington Hilton in the nation's capital. The Golden Horseshoe Revue was the top-lining act for the event.



The Art of DISNEY ANIMATION Part 2



BACKGROUND: THE CARTOON CHARACTERS 'WORLD'

(ED. NOTE—Following is the second of a continuing series of articles on the Art of Disney Animation. This issue's installment deals with those very special background effects which provide the "world" in which the animated cartoon characters live on the motion picture screen.)

In the art of animation, the Background Department provides the "world" in which the animated cartoon characters live on the motion picture screen. Without these backgrounds, the figures would move, lost in space, and the audience would have to imagine the whole environment.

The Walt Disney Studio has ten staff background artists, among whom are some of the nation's most gifted painters, and many of the scenes painted by them are masterpieces. Assignment to a feature cartoon production lasts usually for two to three years, since a picture requires between 600 and 800 separate paintings for a show running only 80 minutes.

KEY BACKGROUNDS

A typical Disney cartoon "short," lasting only seven minutes, takes about six months to complete. It may feature,

let us say, Donald Duck, and have a total of 50 backgrounds, of which, perhaps 12 might be considered "key backgrounds". The background men select their situations and develop them from these "keys".

It is possible for one artist to do backgrounds for a cartoon "short", but as many as a dozen are required for a feature. So, when a feature is in production at the same time as several shorts, the background staff increases considerably.

Prior to all the work by the background men, the Layout Department

draws all the blueprints for the entire show to define all the landscapes and situations. These are presented to the Animation and Background Departments. A man called the background tracer transfers the key layout sketches to illustration board by means of a special greaseless drawing paper. It is then that the background artist begins exercising his creative imagination to the fullest. In a skilled hand, his brush depicts scenes from a world which exists only in his fertile mind.

COLOR AND CHARACTER

These key situations are chosen because they represent the largest number of the elements and potential of storyline, color and character; therefore, they serve as a guide for the entire production.

The background can be equated with the stage in a theatre production, or the environment in life itself. The artist must draw not only the scenery, but also the stationary props. If he designs a living room in a house, he must include all the furniture, drapes, carpeting and infinite details. If the action calls for something to be moved, it must be determined by the director whether



Continued on next page

these props will be stationary in that scene, and therefore done by the background artist, or whether the prop will be animated — moving during several scenes.

PANORAMA TYPE

Backgrounds for a Disney production are of two types. One is a small painting which remains stationary while the animated characters perform in front of it. The other is a panorama-type background three to eight feet in length, which is photographed in such a way that it appears to move with or behind the action. In the stationary, the artist must be able to create a background for a room filled with 100 people, or a closeup of a hand turning a key.

"OVERLAY" TRICK

One of the many tricks of the background artist's trade is the "overlay". It consists of a sheet of transparent celluloid on which has been painted one object such as a tree. When placed over the painted background of, for example, a forest, then the overlay cel becomes a kind of foreground and the tree appears to be closer to the camera than the forest "behind" it. The figures are laid on the background with the overlay cel on the top. In this way an animated character can appear to pass between the forest and the tree. However, if the prop really becomes animated, such as a table rolling over and over, this action is assigned to the Animation Department, which executes this phase by sketching the table on separate cels.

CAMERA ANGLE

Another consideration the background man must give to the work is the camera angle which will be used in a specific scene. This is largely determined for him in advance by the Layout Department, also. But he must know whether he is creating a long-distance view, a medium close-up, or a tight close-up of a situation. He will see it, camera-wise, as a low-angle, medium, or high-angle shot. These techniques are the same as in live-action motion pictures, and illustrate the wide range of knowledge the various artists must have to do an effective and cooperative job.

Color is of primary importance, and is established early in the planning. All

the artists working on the picture must adhere closely to the approved color keys. Not only are the backgrounds interdependent, but all the costuming and coloring which is done with the characters, props and effects must be clearly defined, so the figures will blend harmoniously, one with another, and with the backgrounds. Another reason color is so vital to the success of the picture is that the characters must "read" easily, or explicitly, and can be clearly seen as they move through the story.

INK AND PAINT

While the background artist paints, specially trained members of the Inking and Painting Department (who execute the final color cels of the figures and special effects) observe the artist's work. This close collaboration is necessary so that the color tones and hues of backgrounds and of characters, while harmonious, may be kept sufficiently contrasted to best present the characters.

The majority of the backgrounds are done with a tempera paint mixed, according to a special Disney formula, from dry pigments in the studio's Ink and Paint Department. Only occasionally are oil paints or transparent water colors used. Many of the illusions in an animated cartoon production are created by airbrush, and the background artist must be skilled in that technique, too.

DRESS REHEARSAL

Many kinds of tests are given the final background paintings before they go to the Camera Department for photographing. The layout man must first check to see that the scene has been done according to the staging plan. He calls in members of the Animation Department, and of Inking and Painting, and a regular "dress rehearsal" is staged, using the actual backgrounds and the cels on which the animated characters are painted.

Before the sequence can be accepted as complete and correct, the "mechanics" of animation must be perfect. The characters must be able to go through their action logically and naturally without bumping into things, climbing trees that aren't there, or possibly walking through a mountain instead of over it.

FINAL CHECK

One by one, each "cel" is placed over the background and tested in the same manner that it will later be photographed. This is done in the "final check" by a small but expert group of women in the Ink and Paint Department who have long experience, and can move over to the camera work if necessary.

When approved by the layout staff and by the director, the backgrounds, together with the animation "cels," are



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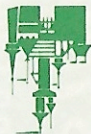
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sent to the cameramen where the Disney lenses capture them on a especially designed animation camera. The composite of background and cel, is photographed, frame by frame, in Technicolor, and sometimes in Cinemascope.

BACKGROUND FILE

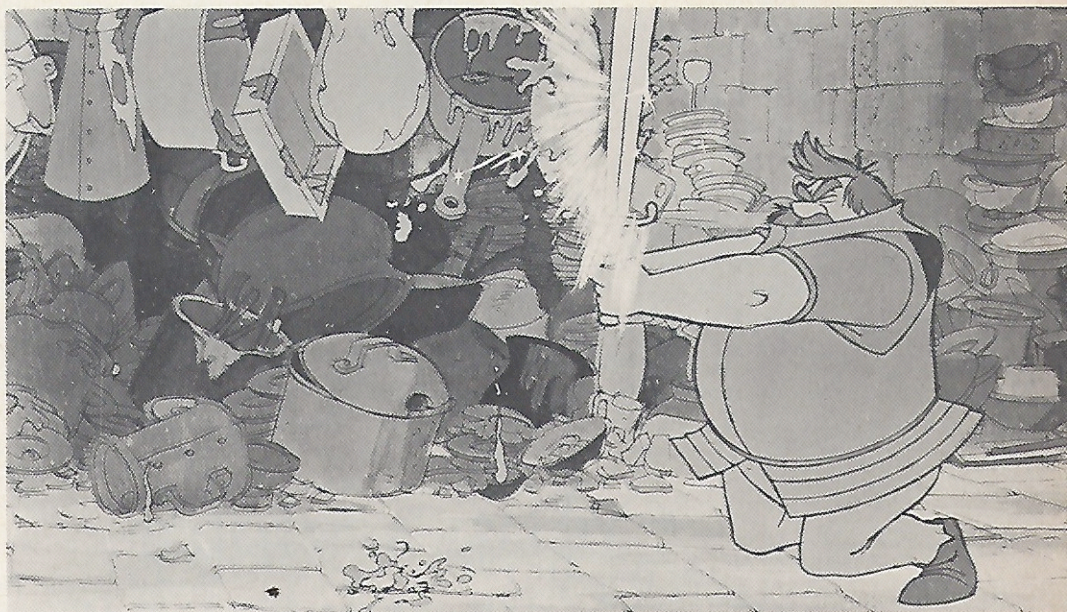
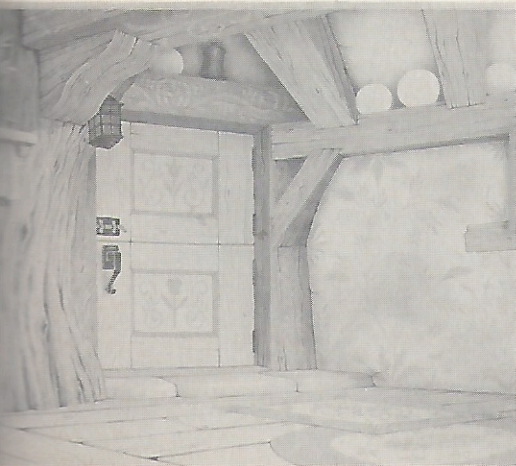
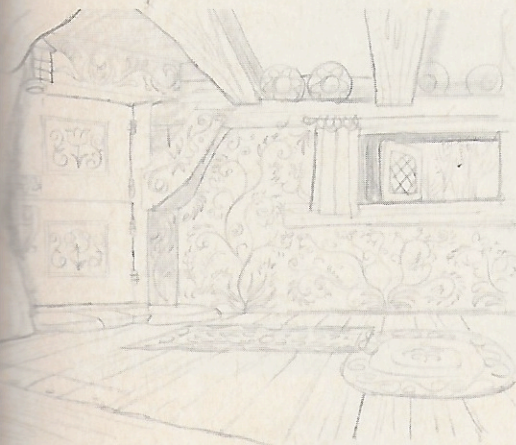
When the men of the Background Department wish to add to their staff, they recruit from the ranks of the many talented artists in other positions in the studio. Samples of the artist's work are examined and if thought to reveal ex-

ceptional talent or aptitude for background painting, the artist is transferred. If suitable candidates are not found in the studio, the Personnel Department recommends applicants who submit samples from their portfolios.

The backgrounds are kept permanently on file by the Studio, and are used by other departments for publicity or for reference. Many of the artists working today with the Studio have been on the staff 25 to 30 years. Bril-

liant and talented men, they pace the times, keep themselves well-informed, travel widely, paint many canvases of their own, and enjoy continually widening horizons as leading artists.

(In the Winter Edition of Disney News, The Art of Disney Animation, Part III, will deal with the authentication and verification process used by Walt Disney Studios in gathering background material for cartoon and live action productions.) 🐹



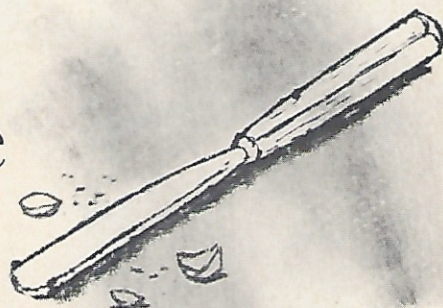
Here are examples of backgrounds from five Disney cartoons. In the upper left illustration, the final character is easily "readable" from the background, but initial sketches (upper half) show no distinction between background and characters. The addition of planned "coloring" helps characters blend harmoniously with background.





Sculptor Santana busy at work on furniture for Haunted Mansion.

Cuban Sculptor Carves Furniture for Disneyland's Haunted Mansion



For *Ciro Rolando Santana y Arrite*, a soft-spoken, wiry little Cuban sculptor of extraordinary talent, a temporary position at Disneyland has become a springboard to the fulfillment of a long-time dream — to bring his family from an adopted home in Puerto Rico to the United States and continue his career as a sculptor.

Rolando Santana came to this country early in 1969. He had been at Disneyland for only a few weeks when the word went out from WED that new

projects required the talents of an additional sculptor.

Rolando went to WED for an interview, presented his credentials, and was promptly made a member of the WED *Imagineering* staff.

The sculptor's work has been exhibited in many countries throughout the Americas and in Spain. For two decades, art and educational publications have featured articles on his works.

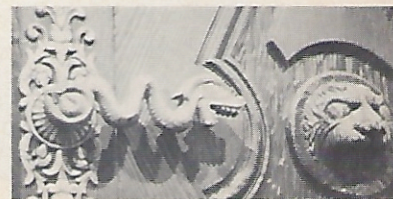
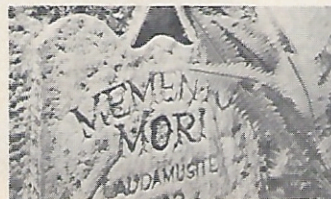
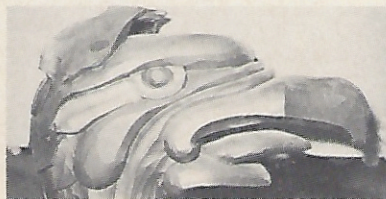
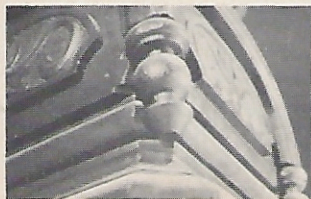
Rolando received his formal art training as a student for seven years at

Havana's St. Alexander's National School of Fine Arts and two years at the Havana Center of Fine Arts.

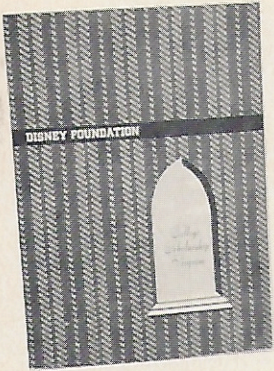
Adept in sculpturing all media, Rolando has begun the resumption of his career at WED by carving wooden furniture and ornamentation for Disneyland's Haunted Mansion.

While one part of Rolando's dream became a reality, the other part came true in May when his wife and three children joined him in their new home in the United States. 🐭

Here is a sneak preview of Haunted Mansion. Santana sculpted a great deal of interior furniture.



1969 Disney Awards Scholarships



For the sixth consecutive year children of employees of Walt Disney Productions have been awarded three full- and four half-tuition scholarships by the Disney Foundation College Scholarship Program.

Full-tuition scholarship winners are Jeffrey L. Byrne of Garden Grove, son of Wilbur Byrne of the Disneyland electrical department; Stephen P. Cook of Burbank, son of Edgar N. Cook, Jr. of the Disney Studio camera department; and Nils Oliver of North Hollywood, son of Dale E. Oliver, a studio animator artist.

Half-tuition scholarship winners are Dale C. Jessen of Chicago, son of Chares H. Jessen of Buena Vista's 16mm division; Carolyn L. Marks of Sherman Oaks, daughter of Franklyn Marks of the studio music department; Mary Ann Massoth of Fullerton, daugh-

ter of Bertha Massoth of Disneyland's publicity department; and Drew L. Taylor of Santa Ana, son of Jack Taylor of the Disneyland merchandising department.

The winners are free to select the college of their choice and full-tuition students receive a minimum of \$1,000 toward their schooling; half-tuition students receive \$500. Each is given \$100 for incidental fees and expenses.

Since the first Disney Foundation College Scholarships were announced in 1964, 42 children of employees of Walt Disney Productions and its subsidiaries have been awarded full- and half-tuition scholarships by the program. Eight winners have already graduated and in June, six more will complete their requirements for undergraduate degrees. 🍌



IN AND AROUND WALT DISNEY PRODUCTIONS...

The Pulitzer Prize winning novel, "A Journey to Mafecumbe" by Robert Lewis Taylor will be a major new Disney motion picture.

Paul Savage has been assigned to write the screenplay about the exciting exploits of a boy and his uncle on a flight down the Mississippi after the Civil War. Savage, a writer in the industry for 15 years, was executive story consultant on the Gunsmoke series for three years and contributed some 20 teleplays to the program.

... In Sweden an L.P. album merits a gold record when sales reach 25,000 copies. "Jungle Book" record sales hit 50,000 in two months, earning the Disney picture score, written by Robert B. Sherman and Richard M. Sherman, not only a gold disc but a diamond one, too, the second ever awarded in Sweden.

... In its first world-wide release, "The Jungle Book" has outdistanced every Disney picture, except "Mary Poppins," in box office returns. The count in the U.S. and Canada alone is

a staggering \$11,750,000. Current estimates for foreign revenue are that it will equal the domestic take. So, internationally the animated cartoon feature should do well over \$22 million in total rentals. Snow White and the Seven Dwarfs is still the top grosser in the cartoon field. It has earned \$26.3 million in 5 domestic and 4 foreign releases. In its initial release Snow White totalled \$8.5 million.

... Burbank Central Elementary School became the Walt Disney School. Michael Griggs, 12, a sixth grade student at the school, suggested the name change and prepared a 20-foot-long petition containing the signature of the 360 pupils at the school and presented it to the school superintendent, Dr. Robert Shanks. Parents and members of the teaching staff supported the idea as a fitting tribute to Walt Disney because of his great love for children, his contributions to education and family entertainment and the 30-year association of his Studio with the Burbank community. Chairman of the Board

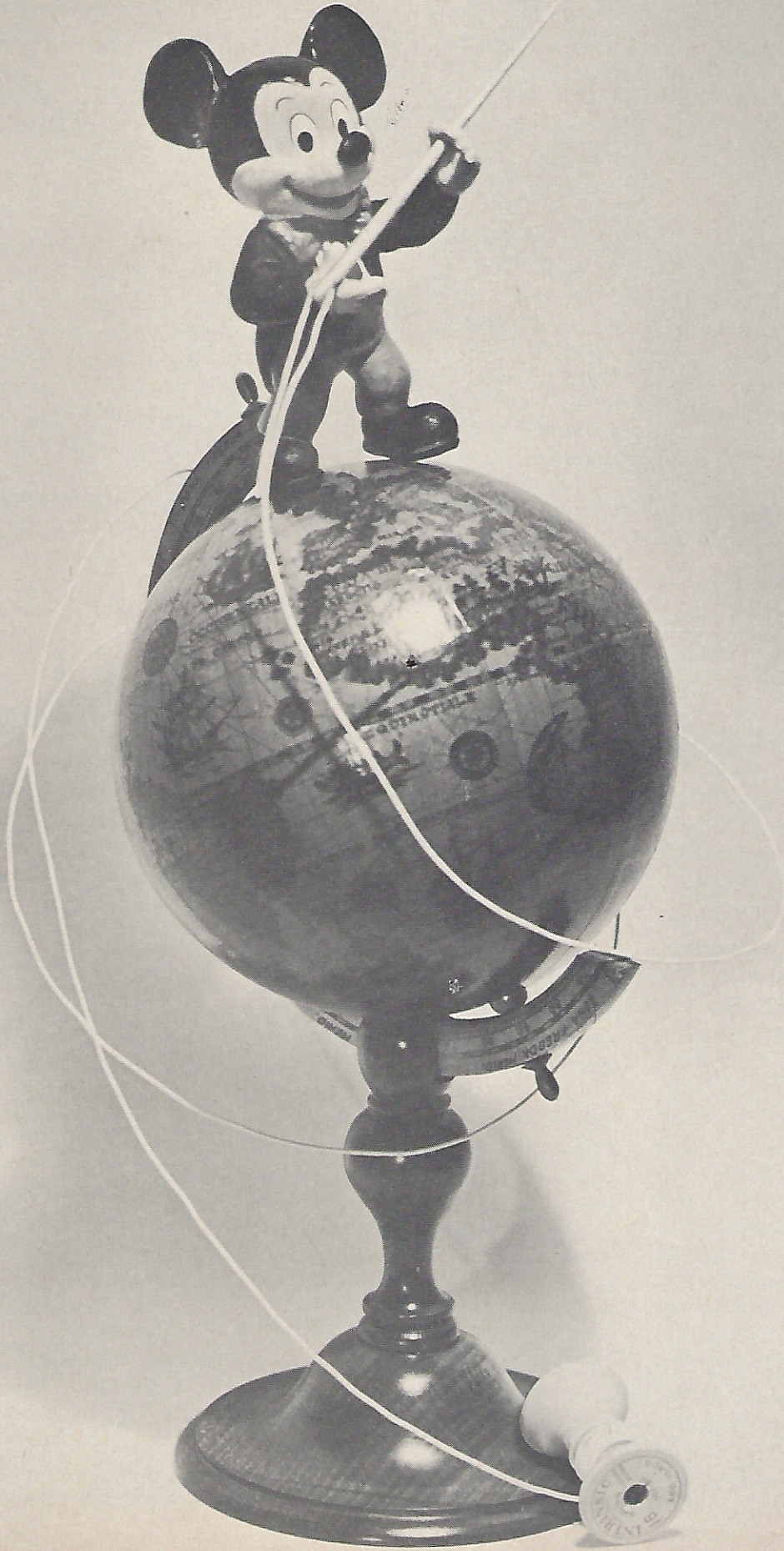
Roy Disney and Mrs. Roy Disney and Mrs. Sharon Brown, one of Walt's daughters, were among the guests and Burbank dignitaries attending the function.

... The NBC television network has extended its contract to broadcast Walt Disney's Wonderful World of Color through the 1970-71 season. Starting with Fall '69, the program permanently will be renamed, "The Wonderful World of Disney".

... The Board of Directors at Walt Disney Productions, Inc., recently declared a quarterly dividend of 7-1/2 cents per share, payable July 1, 1969, to stockholders of record June 16, 1969.

... According to recent surveys conducted throughout the film industry, "Mary Poppins," produced by Walt Disney Productions, is the sixth most popular film ever made. It has grossed nearly \$80 million in the domestic and foreign markets. "The Sound of Music" is number one and "Gone With the Wind" number two. 🍌

"...We Could



Tie Up The World In Yarn"

The World's Largest Clothes Closet... Disneyland's Wardrobe Department

"I suppose we could tie the world up in yarn. The amount of yardage and thread used to make costumes for Disneyland is unbelievable. I couldn't even hazard a guess how much material we use in one year."

These comments came from Tom Pierce, guardian of the world's largest clothes closet — Disneyland's Wardrobe Department.

The Department, which houses over 300,000 costumes, conceives, designs, sews, fits, and issues all costumes that are worn inside the Magic Kingdom. Disneyland employs 28 full-time seamstresses to make and maintain this enormous inventory.

"There are about 270 different costumes in Disneyland," said Pierce, "and we have a costume to fit just about any waist — even Mickey Mouse's."

"Function is the first consideration of all designs," claimed Pierce. "We must insure that our hosts and hostesses will be comfortable as well as stylish during all seasons."

All Disneyland costumes are designed to capture the flavor of the area in which they are worn. Sleek fashions populate Tomorrowland, while frills and lace blend into the provincial atmosphere of New Orleans Square.

Normally, a costume is designed to last from two to three years. When costumes are retired, they are replaced by fashions which are entirely new in both manufacture and design.

"In this way we keep current," said Pierce, "even though costumes are styled to suit a special time period or particular attraction."

Ever-changing fashion lines are a

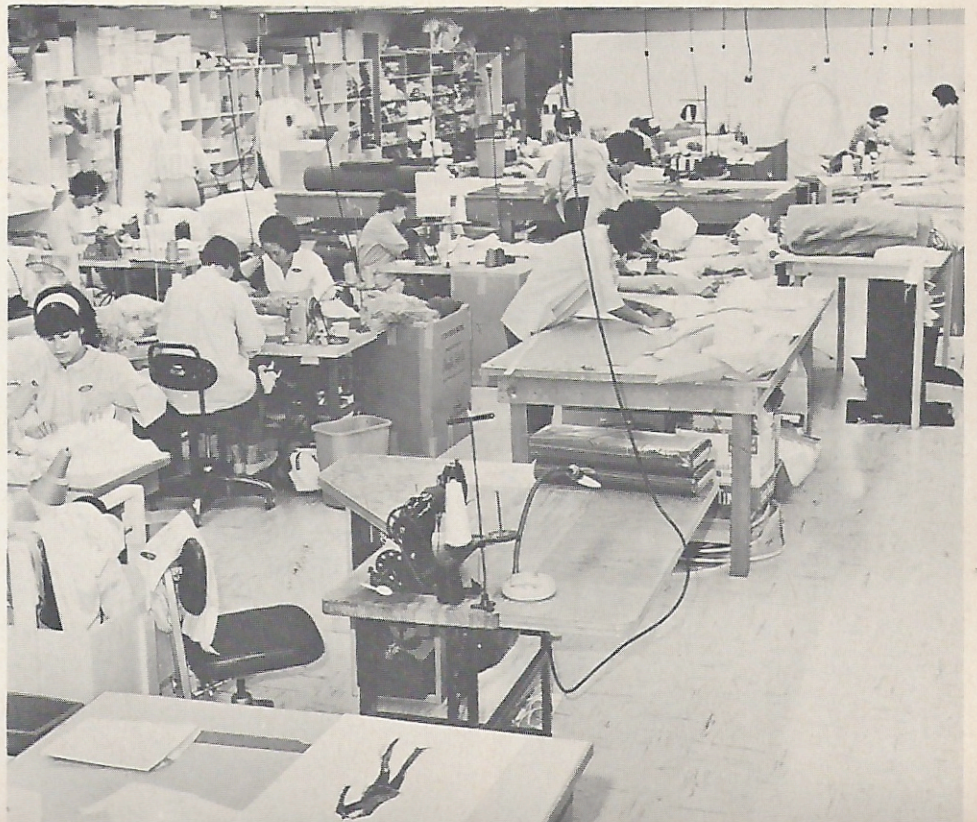
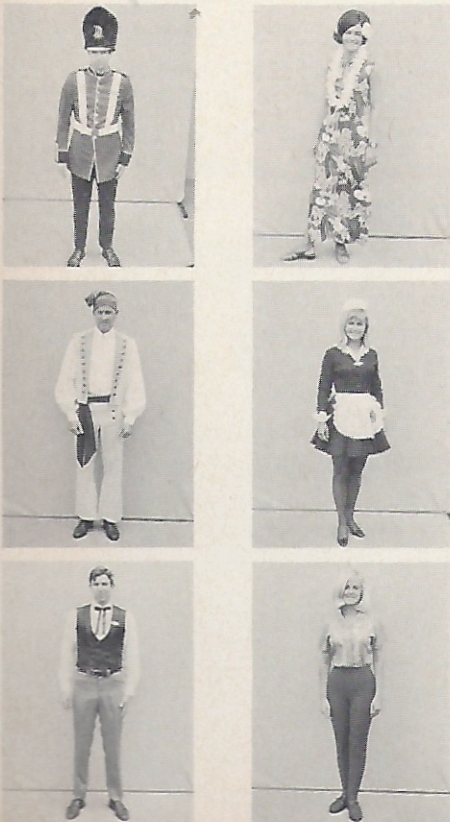
constant challenge to Pierce and his wardrobe design staff. This year new costumes are being worn by hosts and hostesses of "It's a Small World" and the Disneyland-Alweg Monorail.

Final costume selection rests with the lessees wherever a lessee attraction is involved.

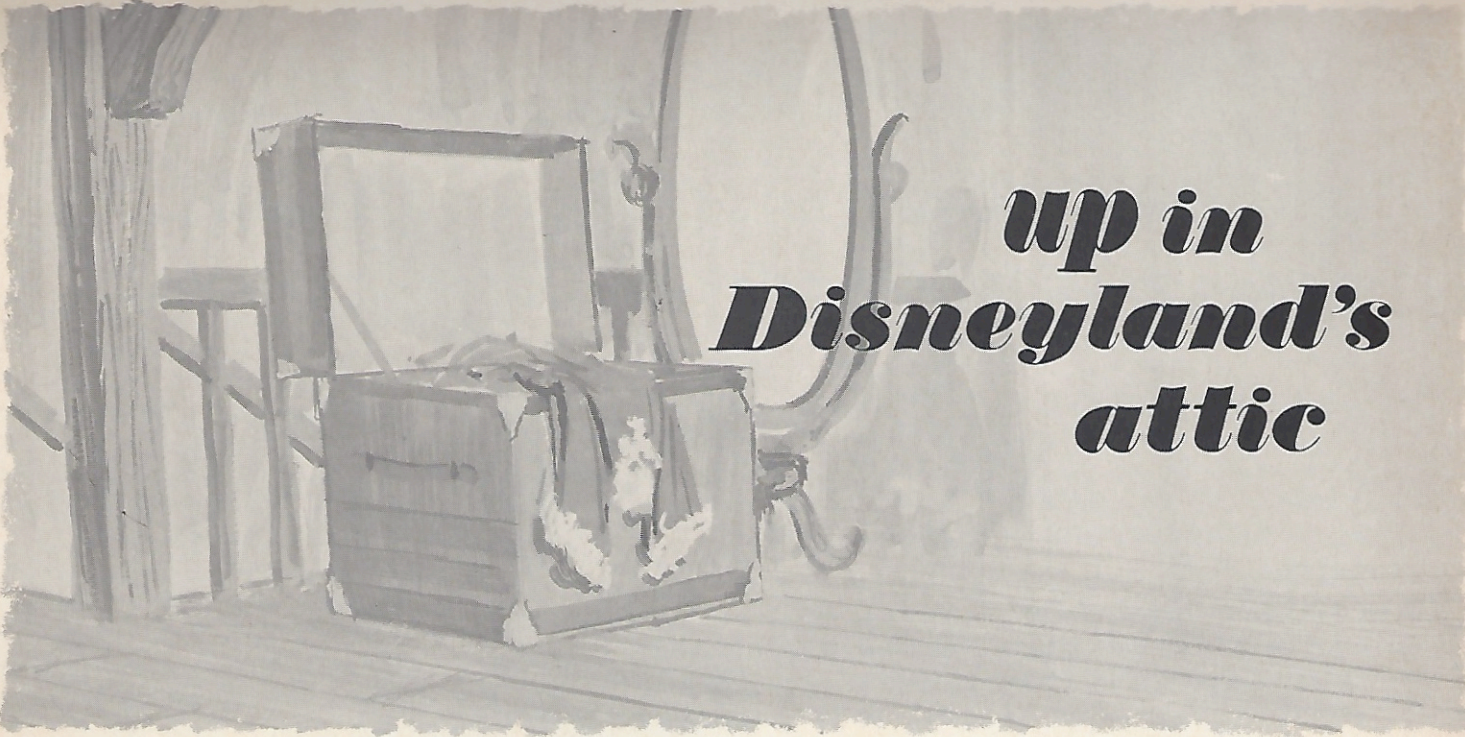
"But we usually provide them at least three or four basic designs from which to choose," Pierce said.

When a costume has received both lessee and Disneyland approval and has undergone final alterations, it is mass produced in sizes and quantities for issuance to the hosts and hostesses. Thereafter, they are exchanged nearly every day for cleaning and checking.

Asked about the new look in world fashions, Pierce commented, "it seems no longer a matter of what to wear but how little." ❀



Here are six of the more than 270 different costumes. Disneyland employs 28 full-time seamstresses to make and maintain enormous inventory.



Up in Disneyland's attic

If grandmother's attic could produce treasures so interesting that they would convert a dull, rainy afternoon into an event of lasting memory, think what an "attic" a hundred times its size, serving a family of 6,000 could do.

And the typical grandma's garret rarely exhibits such incongruities as a wall-full of tiki masks beneath draped red, white, and blue bunting . . . or 18 crates of Mickey Mouse Putty stacked next to a dozen flats of carbon paper . . . or bricks of margarine lined up besides boxes of shooting-gallery "ammunition."

Unless granny had rather peculiar habits, her storage loft probably didn't offer such mysterious and tantalizing merchandise as a carton marked "skulls," a box of "jungle spiders", or a set of 16 South Sea warrior shields.

But all of these items, and 20,000 others, are commonplace in Disneyland's "attic."

Unquestionably the Park's warehouse operation, like the rest of Disneyland, is truly unique. Any afternoon, be it moist or dry, spent rummaging through the three-unit warehouse complex provides a memorably interesting behind-the-scenes adventure.

This is true, not only because of its fascinating collection of items but also because of the indispensable contribution this operation makes toward the smooth functioning of Disneyland and every one of its departments.

MAJOR-DOMO

Disneyland's loft becomes even more meaningful and interesting with Bill Williams, warehouse manager, in charge of the tour. Bill is major-domo of the 43 winter employees and the 80-man summer complement.

Standing beneath a mounted elk head, Bill explains that the warehouse operation is divided into two primary categories: food and merchandising receiving and disbursement, and props and dressing storage.

SUB SEA-LIFE

Items in the latter group include Grecian urns, nearly 100 oil, gas or electric lanterns hanging on one wall, a partially unfurled "Seasons Greetings" stage backgroup, and flower, shell, and sea-life replacements for Tomorrowland's Submarine Voyage.

Bill continued to discuss procedures as he made secure an Indian "mummy" in its upper berth. An article that causes instant conversation and gooseflesh, the "mummy" formerly saw duty in Frontierland's Indian Village.

In a lower bin rested a classic treasure chest complete with contents that, if real, would match in value last year's U.S. gross national product. Bill said it would see further use in the "Pirates of the Caribbean."

The only storage facility not located within Disneyland boundaries is just a few blocks from Anaheim Stadium. And it is the one that looks most like

a garret for a "Magic Kingdom" of fantasy.

Here are battalions of knights' horses, giant playing cards, gypsy wagons, heroic-size dolls inspired by "It's a Small World," massive teapots, reindeer and once-animated pine trees. It's always the Holiday Season and there's always "Fantasy on Parade" at the off-site warehouse.

Bill pointed out, as he aimed a corroding flintlock, that the pack-rat syndrome has no place where expensive storage space is at a premium. All items used in the three main warehouses (measuring a total of 110,000 square feet — about two football fields in size) are destined for further use.

They can become part of the \$110 million Disneyland stage again, either as replacements or to make annual appearances in special celebrations, simply by sending them to the artists in Maintenance for refurbishing.

SHEPHERD'S HOOK

Unlike grandma's roof-room, the Disneyland attic is also point-of-entry for new merchandise. Included are magnificent items carefully selected on annual overseas buying trips for eventual consignment to New Orleans Square shops, especially the famous "One-of-a-Kind". Recent arrivals:

- an 18th century ballot box from a gentleman's club in London,
- a quartet of beautifully crafted shepherd's hooks from Scotland,



John Miller, Disneyland's warehouse supervisor, inventories "treasures" from the Submarine ride in Tomorrowland and merchandise for Adventureland. The warehouse serves as point-of-entry for all material used in Disneyland.

- exquisite Christmas and Easter greeting cards from the 1800's,
- and from early the same century, an exceptionally well preserved English cabinet of fruitwood inlay . . . all choice items from the collector.

For the gourmet, or the just-plain-hungry, the food receiving and disbursing section of the warehouse complex would hold equal interest. Resting an arm on stacks of cartons filled with all-day suckers, Bill Williams noted that this facility processed (checked in, inspected, and stored or forwarded to another Park destination) 193,148 cases of food last year alone.

NUTS AND BOLTS

Additionally, the warehouse staff received, marked, and distributed 104,203 cases of general merchandise designed for store shelves in 1968, along with 96,599 cases of basic supplies used by Disneyland personnel.

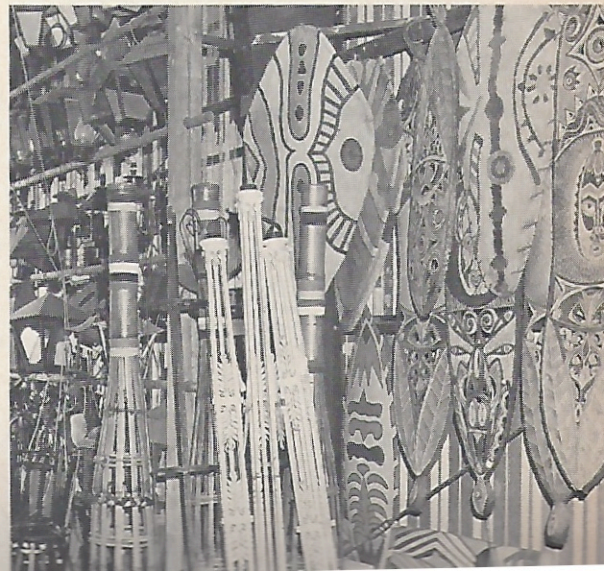
As part of the General Services Division, the Warehouse Department also mails merchandise purchased by Disneyland guests to all parts of the world, handles the "nuts and bolts" of the Park in the Maintenance Parts Room, ships character costumes and band instruments to touring entertainers, and delivers all items needed within Dis-

neyland, primarily during hours when the Park is not receiving guests.

16 HOURS A DAY

To accomplish its vital services, the warehouse functions seven days a week, the year 'round. During the winter season it is open 16 hours a day, but never closes during summer months.

Bill's day — and the tour — end simultaneously. Unlike most other evenings, he explains that he's going to try to get away pretty close to on-time tonight in the interest of family harmony. Seems he's going to try to grant his wife's months-old wish this evening: to clean out and organize the storage area in his garage. 🍌



Disneyland

FALL SEASON 1969

postmark Ojai

Last week we heard from readers as far away as Sydney, Australia. But our happiest letter came from Jody Smith in Ojai, California.

In legible longhand, Jody writes:

"Dear Everyone at Disney News:

I have enjoyed your magazine for the past two years, very much. Your articles about people and places connected with the Magic Kingdom have made me become personally involved with the world of Walt Disney.

I will be sixteen this month. The first time I ever visited Disneyland, I was two years old. Ever since then, I have felt that Disneyland is not a place to escape reality, but rather a place to become involved with the 'good side' of people.

Disney News carries out the tradition of Disneyland admirably. In this world of bad news on every magazine cover, it's nice to pick up a magazine with happy news and smiling faces. I read and re-read every issue of Disney News that I get. It's my favorite magazine.

Thank you for human concern and warmth, and I am most happy to be numbered among your readers for the third year."

Very sincerely,
Jody Smith
342 North La Luna Ave.
Ojai, Ca. 93023

We appreciate your letter, Jody... because it pretty well sums up what we're trying to do through the Disney News... and here at Disneyland.

Without prompting, you've grasped the essence of what hundreds of young people like you are learning at our University of Disneyland... before becoming full-fledged hosts and hostesses in Walt Disney's Magic Kingdom.

We think teenagers are wonderful... in spite of much bad "ink" to the contrary. It's difficult to believe all that's written about today's teenager and his problems. I remember vividly MY father's concern about us at sixteen, and now... I know, as the father of six girls, that we were much worse back in those 'good old days' in Missouri.

In June, Disneyland hosted some 90,000 graduating seniors from 387 high schools throughout California, at our all-night grad parties. Their behavior was beautiful.

It sure wasn't like that in the late Thirties.

Mull Albright

CLUB MANAGER

MAGIC KEY TICKET BOOK

EFFECTIVE SEPT. 9, THRU MAY 31, 1970
(Includes Admission and ANY 10 Attractions of Your Choice)

	Value	Box Office Price
ADULT	(\$11.00)	\$4.50
JUNIOR (12 thru 17)	(\$10.35)	\$4.00
CHILD (3 thru 11)	(\$7.60)	\$3.50

NOT AVAILABLE TO THE GENERAL PUBLIC

Available ONLY at Disneyland's Main Gate with Magic Kingdom Club Membership Card

PHONE: MAGIC KINGDOM CLUB HEADQUARTERS — EXTENSION 511

REGULAR TICKET BOOKS AND SPECIAL RATES FOR GROUPS OF 15 OR MORE

	COUPON MAKE-UP					General Admission Ticket (1)	Box Office Price	Price To Groups (15 or More)
	A 10c (1)	B 25c (1)	C 35c (2)	D 60c (3)	E 75c (3)			
10-RIDE TICKET BOOK								
ADULT						Value (\$8.60)	\$4.75	\$4.27
JUNIOR (12 thru 17)						(\$7.95)	\$4.25	\$3.82
CHILD (3 thru 11)						(\$5.90)	\$3.75	\$3.37
15-RIDE TICKET BOOK								
	(1)	(2)	(3)	(4)	(5)	(1)		
ADULT						(\$11.30)	\$5.75	\$5.17
JUNIOR (12 thru 17)						(\$10.65)	\$5.25	\$4.72
CHILD (3 thru 11)						(\$ 8.40)	\$4.75	\$4.27

SPECIAL INFORMATION...

One leader to be given Free ADMISSION ONLY when accompanying group of 15 children and juniors purchasing ticket books (commercially-sponsored groups excepted).

Group Services Office MUST be contacted two days prior to the trip to Disneyland to confirm final arrangements.

On arrival, ONE PERSON must pick up the ticket books at the "Pre-Arranged Groups" window and distribute them to the group.

PHONE: GROUP SERVICES — EXTENSION 516

GENERAL ADMISSION ONLY

Entitles guests to admission to Disneyland, its free shows, exhibits, and entertainments, and to visit five "lands" and Main Street.

ADULT	\$3.50
JUNIOR (12 thru 17)	\$2.50
CHILD (3 thru 11)	\$.75

SO THAT YOUNG PEOPLE may become better acquainted with one of the greatest figures in American History, all Disneyland visitors 17 years of age or under are invited to be guests of Walt Disney Productions, to spend a few GREAT MOMENTS WITH MR. LINCOLN. A complimentary admission is included with each main entrance ticket, for Juniors and Children.

PRICES SUBJECT TO SEASONAL VARIATION

THE MAGIC KINGDOM CLUB CALENDAR

SEPTEMBER 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 OPEN 9-12 Labor Day	2 OPEN 9-12	3 OPEN 9-12	4 OPEN 9-12	5 OPEN 9-1	6 OPEN 9-1
7 OPEN 9-10	8 OPEN 10-7	9 OPEN 10-7	10 OPEN 10-7	11 OPEN 10-7	12 OPEN 10-7 Private Party 8-1	13 OPEN 9-1
14 OPEN 9-9	15 CLOSED	16 CLOSED	17 OPEN 10-6	18 OPEN 10-6	19 OPEN 10-6 Private Party 8-1	20 OPEN 9-12
21 OPEN 9-9	22 CLOSED	23 CLOSED	24 OPEN 10-6	25 OPEN 10-6	26 OPEN 10-6 Private Party 8-1	27 OPEN 9-7 Dixieland 8:30-2:30
28 OPEN 9-7 Private Party 8:30-1:30	29 CLOSED	30 CLOSED				

OCTOBER 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 OPEN 10-6	2 OPEN 10-6	3 OPEN 10-6 Private Party 8-1	4 OPEN 9-7 Private Party 8:30-1:30
5 OPEN 9-7	6 CLOSED	7 CLOSED	8 OPEN 10-6	9 OPEN 10-6	10 OPEN 10-6 Private Party 8-1	11 OPEN 9-7 Private Party 8:30-1:30
12 OPEN 9-7	13 CLOSED	14 CLOSED	15 OPEN 10-6	16 OPEN 10-6	17 OPEN 10-6 Private Party 8-1	18 OPEN 9-7 Private Party 8:30-1:30
19 OPEN 9-7	20 CLOSED Private Party 4-10	21 CLOSED	22 OPEN 10-6	23 OPEN 10-6	24 OPEN 10-6 Private Party 8-1	25 OPEN 10-6 Private Party 8-1
26 OPEN 9-7	27 CLOSED	28 CLOSED	29 OPEN 10-6	30 OPEN 10-6	31 OPEN 10-6 Private Party 8-1	

NOVEMBER 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 OPEN 9-7 Private Party 8-1
2 OPEN 9-7	3 CLOSED	4 CLOSED	5 OPEN 10-6	6 OPEN 10-6	7 OPEN 10-6 Private Party 8-1	8 OPEN 9-7 Private Party 8-1
9 OPEN 9-7	10 CLOSED Private Party 7-12	11 OPEN 10-6 Veterans Day	12 OPEN 10-6	13 OPEN 10-6	14 OPEN 10-6 Private Party 8-1	15 OPEN 9-7 Private Party 8-1
16 OPEN 9-7	17 CLOSED	18 CLOSED	19 OPEN 10-6	20 OPEN 10-6	21 OPEN 10-6 Private Party 8-1	22 OPEN 9-7 Private Party 8-1
23 OPEN 9-7	24 CLOSED	25 CLOSED	26 OPEN 10-6 Private Party 8-1	27 OPEN 10-12 Thanksgiving Day	28 OPEN 9-12	29 OPEN 9-12
30 OPEN 9-7						



Rascal

Motion picture entertainment for the entire family

Darby O'Gill and the Little People

